United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: __Norwich Mid-Century Modern Historic District_____
Other names/site number: _____
Name of related multiple property listing**:**
_N/A_____
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: Parts of Hopson Road, Pine Tree Road, & Spring Pond Road_____
City or town: __Norwich__ State: _Vermont__ County: __Windsor__
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local
Applicable National Register Criteria:

___A ___B ___C ___D

_____

Signature of certifying official/Title: **Date**

_____

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

_____

Signature of commenting official: **Date**

_____

Title : **State or Federal agency/bureau or Tribal Government**

DRAFT

Norwich Mid-Century Modern Historic District | Windsor, VT
Name of Property | County and State

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

_____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	[X]
Public – Local	[ ]
Public – State	[ ]
Public – Federal	[ ]

Category of Property

(Check only **one** box.)

Building(s)	[ ]
District	[X]
Site	[ ]
Structure	[ ]
Object	[ ]

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
14	8	buildings
		sites
		structures
		objects
14	8	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
Domestic/Single Dwelling

Current Functions
(Enter categories from instructions.)
Domestic/Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
Modern Movement/Wrightian
Modern Movement/Mid-Century Modern
Modern Movement/Ranch style

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
Wood Panel
Vertical wood panel/T-111
Brick
Stone
Clapboard/weatherboard
Stucco
Vinyl
Wood trim
Glass
Metal
Asphalt shingle
Standing seam metal
Membrane

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The cluster of modern homes on Spring Pond Road, Pine Tree Road and a portion of Hopson Road form a neighborhood dominated by architect-designed Mid-Century Modern style houses of the 1950s through the early 1970s. The neighborhood historic district is defined by three subdivisions that created two new roads and over a dozen home lots. It is located on the outskirts of Norwich village, the commercial, residential, and municipal center of the town, on a rise about a mile west of Main Street. The area in which the historic district is located is rural/residential in character with single family houses on large lots. Many of the houses in the historic district were sited to take advantage of long views to the east of the small valley where the village center lies.

In contrast to the traditional, older village center[1] and other residential neighborhoods of Norwich, the homes of the Mid-Century Modern Historic District are distinctly different in style, massing and materials, using flat, shed or low sloped roofs, long lines of ribbon and picture windows, massive stone and brick elements to accent the many flat, plywood or flush board walls, one and two story distinct geometric blocks for massing, and rugged siting, using the hills to maximize the views from upper levels. Overall, the historic district has very good integrity of location, design, setting, feeling, and association and most buildings have a reasonable level of integrity of materials and workmanship.

Narrative Description

The houses located within the historic district feature a variety of both traditional and 20th century materials, including a great deal of glass, plywood, flush board, wide weatherboard, and paneled vertical board siding in redwood, cedar, mahogany or other non-native woods, brick and native stone, and membrane and asphalt roofs. The distinctive design features found throughout the district of the Mid-Century Modern and Wrightian styles include flat roofs (#s 2, 3, 8, 9, 11, 13 & 16), ship's prow and long, low gable roof (#6); shed roofs (#s 5 & 15); stone and wood contrasting elements (#13); interior/exterior blending through window walls (#s 2, 3, 8, 9, 11, & 13); interior courtyards (#6); use of brick with stylized mortar and bonding (#16); decorative use of stone elements (#2); brick and wood contrasting elements (#6); use of decks and cantilevers (#s 8, 9, 11, 13, 14, 15, & 16); the dramatic use of a steep site and ledge (#s 5, 6, 8, 9, 11, 12, & 13); use of water features (#s 14 & 16); and the use of modern-style window configurations throughout. The windows and some materials on several homes have been replaced in-kind or with compatible windows or materials consistent with the style. The overall massing of most homes is intact, though several have additions that are skillfully done to be compatible to the original design. While #9 is the most altered building in the historic district, its expansion was executed in the style that is sympathetic to the original so that it is still considered a contributing resource. In contrast, the flat roof of #17 was replaced with a gable roof, a significant change of a character-defining feature which makes the building a non-contributing resource. Two other homes, #s 7 and 12, are also non-contributing resources due to the extent of alteration to the original design. Overall, the historic district has very good integrity of location, design, setting, feeling, and association and most buildings have a reasonable level of integrity of materials and workmanship.

[1] The Norwich Village Historic District is listed in the National Register of Historic Places and contains buildings dating from the c. 1780-1939.

Inventory

1. 82 Hopson, 2015, Non-Contributing due to age

Built in 2015, the design of this house pays homage to the Mid-Century Modern style of other houses in the neighborhood. The two-story, shingled house has a flat roof and an irregular footprint resulting from the massing of separate blocks connected at an angle. There are triple vertical modern windows along the façade, a deep eave overhang and a deck off the northern side over a ground level garage.

2. 96 Hopson, 1952, Warner House, Contributing

This split-level, Mid-Century Modern style house has a flat roof and irregular footprint. The house is arranged as two sections (one slightly higher than the other) separated by a centered, single bay, 1½ story front pavilion. A one-story, single-car garage projects at an angle from the south elevation of the higher section. The overall effect is of boxes placed together and floating over a stone base. The somewhat hidden front door is recessed between the main house and the pavilion; the overhanging upper level provides sheltered access to the entry via a path alongside the garage. The high section of the house has a tall foundation/water table of ashlar stone topped by a painted vertical wood-panel upper wall that overhangs the foundation/ground floor level. The upper walls of the lower section are flush to the foundation/ground level wall which is stuccoed.

The windows are grouped in banks or ribbons and of either the slider or fixed variety. Larger windows are placed on the visually dominant higher section, indicating primary interior spaces, while the lower section has more subtle features and smaller windows, indicating secondary interior spaces. The pavilion, located between the primary and secondary spaces and at the lower roof height, contains a staircase and is fronted by vertical redwood paneling from the ground to the roof. This feature creates a strong visual break between the two sections of the house. The pavilion has tall, narrow fixed sash windows on the sides. The upper and lower roofs have a deep overhang and flat fascia. Another shallow pavilion bay centered on the north elevation of the lower section brings the wall plane out to the eave. The garage bay has a three-quarter height stone wall topped by a recessed band of windows under a deep eave overhang.

The house sits on a rise at the top of the slope and overlooks a large lawn, the road and a meadow across the road and has a sweeping vista to the east of the village. There is a stone wall bordering the driveway and attaching to the garage.

Keith and Edna Warner built this house as their own home in 1952. This was one of the six Mid-Century Modern style houses built by the Warners in this immediate neighborhood between 1952 and 1956[2]. Old lister cards have photos of the house under construction and it has not changed in any substantial way. According to a memoir by Edna Warner (later Allen), they hired

[2] The six houses built by the Warners are HD #17/27 Hillside Road, HD #2/96 Hopson Road, HD #3/112 Hopson Road, HD #8/24 Pine Tree Road, HD # 9/48 Pine Tree Road, & HD #11/60 Pine Tree Road.

a Florida architect to build their Vermont home when they chose to move from Fort Lauderdale to Norwich in 1952[3]. An original blueprint of the house[4] confirms that Fort Lauderdale architect Charles Foster McKirahan was the designer. Another house in the historic district, 112 Hopson (#3) is also documented to have been designed by Charles Foster McKirahan and has a distinctive stair hall and wrought iron stair railing common to several of the homes. Therefore, it is very likely that McKirahan was the architect who designed all the others as well.

After Keith Warner's death in 1959, his widow moved away and sold the property to Nathan and Patricia Bridgeman in 1963. Bridgeman was the owner of the Bridgeman Furniture store in Lebanon, NH. Its late 1950s new store is a great example of the commercial use of the Mid-Century Modern style.

3. 112 Hopson, 1952, Griswold House, Contributing

This split-level, Mid-Century Modern style house has a flat roof with deep open eaves and an attached flat roofed carport over which a second story has been added. The facade faces east towards the valley and has a centered glazed door and asymmetrical fenestration. The main living space is a half-level up from the front door. On the north end it has floor-to-ceiling windows, while on the south end it has a band of three high casement windows. Between them, the central door bay has a large fixed window above the door lighting the entry stair hall. Windows at the ground level light the lower floor. The north elevation has a band of three fixed windows on both levels and an attached hexagonal, one story addition that wraps around the northwest (rear) corner. The addition has a line of windows matching the sill height of the north elevation windows. The south elevation with the carport on the lower level has a second story addition on part of the flat roof. A pair of windows and a door provides access to the remaining flat carport roof. There are two fixed or casement windows on the east side of the addition that are similar to and match the sill height of the bank of three windows on the adjacent original block.

The house was constructed in 1952 by Keith and Edna Warner who sold the land "with buildings on it" to John and Ellen Griswold in 1953. This was one of the six Mid-Century Modern style houses built by the Warners in this immediate neighborhood between 1952 and 1956[5]. Their own house was next door at 96 Hopson. John Griswold was a professor of finance at Dartmouth's Tuck School of Business. An old lister card shows the house shortly after it was built and notes that it was "new in 1954" which suggests that it may have been unfinished when sold to the Griswolds. The card indicates the first floor has the main living spaces – the kitchen, living room, dining room, den and a bedroom and that the second floor had another bedroom and

[3] Memoir/notes by Edna Warner (later Allen) in the collection of the Calder Foundation of New York.
[4] This blueprint was donated to and is in the collection of the Norwich Historical Society by John Caulo, a former owner of the house and has the stamp of "Wimer & McKirahan" of Fort Lauderdale, FL. This was McKirahan's firm from 1951 to 1952 before he had is his own firm.
[5] The six houses built by the Warners are HD #17/27 Hillside Road, HD #2/96 Hopson Road, HD #3/112 Hopson Road, HD #8/24 Pine Tree Road, HD # 9/48 Pine Tree Road, & HD #11/60 Pine Tree Road.

laundry. The two-bay carport was open with a flat roof floating over concrete half walls on narrow posts. The façade was panelized with a grid pattern defined by trim around the entry door. The north elevation bank of windows and the bank of windows south of the main entry on the façade were originally a bank of six (three over three in which the lower windows may have been hoppers).

The present owners of the home still have some original plans documenting that the house was designed for the Griswolds by Fort Lauderdale architect Charles Foster McKirahan. Since the Warners who initiated the building of this house before selling it also had McKirahan design their own house (96 Hopson), it seems very likely that McKirahan designed all six houses built or initiated by the Warners including 27 Hillside Road and the three houses on Pine Tree. The McKirahan plan for 112 Hopson shows the main block as a simple rectangular box approximately 24' by 42' with an attached carport. This is the basic plan for all the Warner-initiated houses. Like 112 Hopson, the houses may all have been sold unfinished and completed by the new owners using the same architect. A distinctive design feature common to these houses further supports that they were all designed by McKirahan. They all have an off-center stair hall creating an exterior vertical element with an unusual wrought iron modernist railing. The Griswolds sold it to Roger and Carolyn Miller in 1969.

4. 149 Hopson Road, 1940/1960s, Sample Studio, Contributing

A 1½-story shed roofed frame building with an attached open shed. It has vertical flush board siding and eight-over-eight and six-over-six light sash windows. With a plank entry door on the north elevation and double-leaf plank barn doors sheltering a sliding glass door with a loft like door/window above on the street elevation (west), the studio has barn features. It is a simple building that has retained its historic integrity since the 1960s when it was photographed for the lister card.

This studio was originally built by painter and Dartmouth artist-in-residence Paul Sample and his wife, Sylvia, in 1940.[6] It may have been renovated in a more current Mid-Century Modern style by Kalman and Frieda Silvert who bought it along with the Sample's main house (HD # 5/163 Hopson Road) in 1963. The Samples built a second home in a starkly modernist style on McKenna Road in Norwich in 1955. 149 Hopson Road was separated from the main house property in 1989 when the Silverts sold it to Penny Joyce Fletcher.

4a. 149 Hopson Road, c.1980, Apartment, Non-contributing due to age

Located north of the Sample Studio is a smaller building, also shed roofed and with modern windows oriented away from the road and facing the view to the east. It was constructed in c.1980 and appears to be a second living unit.

[6] Paul Sample served as Dartmouth's artist-in-residence from 1938-1962. Known for his Regionalist approach to New England subject matter, his paintings are in collections nationwide.

5. 163 Hopson Road, 1940, Sample House, Contributing

This split-level Mid-Century Modern style two-story frame home has a shed roof and is oriented away from the street towards the eastern view. The main block is connected to a large shed roofed entry wing and garage. The entry wing is on the western (street) side and rises from a one story open garage bay at the western end to just below the second story clerestory windows of the main block. The solid flush door entry (with a modern three-light sidelight panel) and an enclosed garage bay are sheltered under a very deep eave overhang supported on square columns. The entry wing is at a floor level between the two levels of the main block. The two-story main block is built into a bank and faces east with a wraparound bank of windows at the southeast corner of the second floor and several other banks of windows oriented to the view and the generous side yard to the south. There is a second side door at the ground level of the south elevation. The south, east and north elevations of the main block have clapboard siding while the west elevation and the entry wing have vertical flush board siding. There are no windows on the main block west (street facing) elevation on the ground level and only a line of small paired clerestory windows near the roofline and over the shed roof of the wing.

This house was originally built by painter and Dartmouth artist-in-residence Paul Sample and his wife, Sylvia, in 1940. It may have been renovated in a more current Mid-Century Modern style by Kalman and Frieda Silvert who bought it in 1963 but it may also have been an early modernist style home. The Samples built a second home in a starkly modernist style on McKenna Road in Norwich in 1955. By the time it was photographed and described on a 1960s lister card, it had its present form. Kalman Silvert was a professor of government at Dartmouth from 1960 to 1967 and was an eminent Latin America scholar. It is possible that the Silverts, who also bought the Sample studio (HD #4/149 Hopson Road), renovated it in a more modern style in the 1960s.

6. 7 Pine Tree Road, 1962, McGean House, Contributing

This multi-level Mid-Century Modern style house, designed by architect W. Brooke Fleck, is built at the edge of a steep bank taking advantage of the view to the east. The most prominent public view of the house is of the rear (east) elevation. Perched at the top of a short hill above Hopson Road, the east elevation has a very broad, low gable roof with a recessed center section of glazing under the deep overhang of a prow roof. The floorplan of the house includes a large sunken conservatory/atrium flanked by the living room in the main central section, a bedroom wing to the south, and the kitchen/dining wing to the north. The east elevation has windows on the bedroom wing, the central living room, and kitchen/dining wing. The recessed center bay has gray split-faced block as flanking pilasters around the central grid of fixed windows, mullions, solid wood panels, and a set of hopper windows below that are on the basement level. The vertical fixed window divisions are similar to the banks of windows on the flanking bays. There are a set of five on the south and three on the north. One window in each group is a casement and the rest are fixed.

The façade is the north eaves side, facing Spring Pond Road, where the main entry is off-center and sheltered under a deep roof overhang supported by square posts. This overhang is roofed over the front entry stoop, and then extends across the rest of the façade as an open pergola of extended rafters. On the west end of this elevation there is a projecting utility room and an open carport bay sheltered by an extension of the roof. This is the kitchen/dining room wing and there are irregularly placed banks of two and three windows that include some fixed and some casement. The broad west gable elevation has a door on the utility room bay and a large monumental center section with double-leaf door entry to the conservatory surrounded by a wall of fixed windows in a grid pattern. On its south end where the bedrooms are, there are a single and a pair of windows including two casements. The south eave elevation fronts the bedroom wing with one off-center door and four banks of windows. The east and west bays have groups of four fixed and casement windows. The center two bays have two Chicago-style picture windows flanked by casements. There are also two very narrow fixed lights near the door, which is west of the eastern window bank.

The house exterior has a high gray split-faced block water table on the two main elevations – the north and east. The block meets the window sills with painted vertical board paneling above. The south and west elevations have only vertical board paneling. The very broad large gable roof has deep eaves and overhangs as noted and exposed rafter tails at the eaves and prominent raking beams on the gable which rest on 4”x 14” beams projecting through the wall.

The house was designed in 1962 by Hanover, New Hampshire, architect W. Brooke Fleck, who along with his partner Edward C. Lewis, designed the Brown House at 91 Spring Pond Road (HD #15) as well. Fleck’s work can be found in Hanover and Norwich and includes traditional as well as Mid-Century Modern designs. This house was commissioned by John Michael and Lois Waring McGean who bought the property in 1960 from the Samples who lived across Hopson road (HD #5/163 & HD # 4/149 Hopson). Lois Waring McGean had been a national figure skating champion in the early 1950s. One of her ice dancing partners was her husband, J. Michael McGean, who by 1958 was serving as the Assistant Secretary of the College at Dartmouth. The house has remained in the family and is presently owned by the original owners’ daughter, Betsy, and her family.

7. 21 Pine Tree Road, 1960, Non-contributing due to alterations

This long, one by five-bay, ranch house is more conventional in style than its Mid-Century Modern neighbors across the street. It has an eaves front (east) façade with a projecting cross-gable wing on the southern end. The entry is in the bay just north of the cross gable and is sheltered under an eave overhang that is flush to the cross-gable façade as well as an extended section of shed roof on posts. There are two projecting bays with large multi-light windows and a blind bay at the northern end. The cross gable has a three-sided bay window with multi-light windows. The short, northern gable end has a small, projecting square oriel window and a door under a simple gable canopy. The house has clapboards and an asphalt roof with a skylight on the northern end. An old lister card indicates that the house was built in 1960 and shows that the house had different windows in every location, no projecting bays and a garage door on the

northern gable end. The substantial alterations to all the windows and elevations makes this house non-contributing.

This was one of the lots along the western side of Pine Tree Road that were owned by Keith and Edna Warner but upon which they did not build houses. It was sold as a vacant lot by the Warners in 1956 to Stephen and Carolyn Tenney. Stephen Tenney was an administrator at Dartmouth's medical school. The vacant lot was sold in 1959 to Chester and Ruth Mills who built the house in 1960. They sold it in 1965 to Elwood and Mildred Frazee.

8. 24 Pine Tree Rd, 1954-6, Merrill House, Contributing

This Mid-Century Modern style, two-story frame house with car port has been expanded in a sensitive way with an addition at the southeast corner that recreated the original corner windows there. The original main block, with painted vertical board siding, is essentially a box with the one-story car port extending from it. The house is perched at the top of a steep bank and is oriented away from the road and towards the expansive eastern view with bands of fixed and casement windows facing east. The western façade facing the road has few windows and the original entry is located under the carport. Another entry stair along the southern end of the façade leads to a door to the second floor on the south elevation. This stair is sheltered by a semi-open enclosure. The house has a nearly flat gable roof with very deep eave overhangs, especially on the eastern side. An old lister photo from the 1960s shows the central bay of the east elevation differentiated by different colored siding and a door on the ground floor. The southern half of the elevation has a band of tall windows with small transom-like panels over them. The northern half has high smaller windows. The addition to the southeast corner has an irregular stepped footprint and also has a deck extending from it. The addition windows are similar to the originals. On the north elevation of the main block, there is a band of high windows above the carport. The northern end of the car port has been enclosed with a shed but the main portion is still open.

This was one of the six Mid-Century Modern style houses built by Keith and Edna Warner in this immediate neighborhood between 1952 and 1956[7]. Their own house, designed by Fort Lauderdale architect Charles Foster McKirahan, Sr.[8] was at 96 Hopson. Another of the homes, 112 Hopson, was also designed by McKirahan per original plans. 24 Pine Tree Road is the smallest of the three along the east side of Pine Tree Road that originally were quite similar – though not identical - and all likely designed by McKirahan. They were originally simple rectangular boxes approximately 24' by 42.' The houses may have been sold unfinished and completed by the new owners. The fenestration and division of the main elevation facing the view into asymmetrical sides with either tall or small, high bands of windows with a central vertical bay separating them is similar to the other houses built by Keith Warner. The

[7] The six houses built by the Warners are HD #17/27 Hillside Road, HD #2/96 Hopson Road, HD #3/112 Hopson Road, HD #8/24 Pine Tree Road, HD # 9/48 Pine Tree Road, & HD #11/60 Pine Tree Road.
[8] An original blueprint of 96 Hopson was donated to and is in the collection of the Norwich Historical Society by John Caulo, a former owner of the house and has the stamp of "Wimer & McKirahan" of Fort Lauderdale, FL. This was McKirahan's firm from 1951 to 1952 before he had is his own firm.

fenestration and central bay differentiation is an example of the modernist and Mid-Century Modern trademark of form following function. Other Mid-Century Modern style trademarks are windows meeting at corners so they appear transparent and the elegantly simple, open car port with thin, posts supporting a flat roof and partial or open sides.

The house and lot were sold by the Warners in 1955 to Francis E. and Emily A. Merrill. Francis Merrill was a sociology professor at Dartmouth.

9. 48 Pine Tree Road, 1956, Sears House, Contributing

This Mid-Century Modern style, two-story frame house with car port has been altered and expanded, but retains most of its character-defining features and still conveys the important architectural qualities of the Mid-Century Modern style for which the district is significant. The house is perched at the top of a steep bank and is oriented away from the road and towards the expansive eastern view with bands of fixed and casement windows facing east. The western façade facing the road has few windows and the original entry under the carport. The nearly flat gable roof has deep eave overhangs. There is an addition extending the second story over the carport and as well as the conversion of a deep porch on the east into a two-story enclosed wing that extends the house further to the top of the bank. The angle of the two-story glazed wing appears prow-like from Hopson Road below. The wing also wraps around the northeast corner to form a glazed two story entry designed to evoke the Mid-Century Modern style. The house retains its original painted vertical board siding. The original design was essentially a box with a one-story, open, two-car port extending from it on the road (west) side and a deep porch at ground level facing the view on the eastern side. The additions to the original design are stylistically compatible, though somewhat grander than the simple original and recreate one of the trademark original features - the corner windows facing the view.

Other less stylistically consistent changes include replaced small windows with two bowed picture windows on the southern elevation. One of the original corner windows on the south elevation was made into a second floor door with entry deck. The carport under the second story addition remains open and retains its original styling. Like the other two Warner houses on Pine Tree Road, the original design featured the south elevation with asymmetrical fenestration – a side with tall windows ending in a corner window facing the view and a side with small, high windows – flanking a central entry bay making a vertical statement between the two. The entry and central bay are still intact as are most of the taller windows though the corner is replaced by the eastern addition which also has wrap around corner windows.

This was one of the six Mid-Century Modern style houses built by Keith and Edna Warner in this immediate neighborhood between 1952 and 1956[9]. Their own house, designed by Fort

[9] The six houses built by the Warners are HD #17/27 Hillside Road, HD #2/96 Hopson Road, HD #3/112 Hopson Road, HD #8/24 Pine Tree Road, HD # 9/48 Pine Tree Road, & HD #11/60 Pine Tree Road.

Lauderdale architect Charles Foster McKirahan, Sr.[10] was at 96 Hopson. Another of the homes, 112 Hopson, was also designed by McKirahan per original plans. 48 Pine Tree Road is the largest of the three along the east side of Pine Tree Road that originally were quite similar – though not identical - and all likely designed by McKirahan. They were originally simple rectangular boxes approximately 24' by 42'. The houses may have been sold unfinished and completed by the new owners. The fenestration and division of the main elevation facing the view into asymmetrical sides with either tall or small, high bands of windows with a central vertical bay separating them is similar to the other houses built by Keith Warner. The differing fenestration and differentiation of the central bay is an example of the modernist and Mid-Century Modern trademark of form following function. Other Mid-Century Modern style trademarks are windows meeting at corners so they appear transparent, flat roof with deep eave overhangs, and the elegantly simple, open car port with thin, posts supporting a flat roof and partial or open sides.

The house and lot were sold by the Warners in 1956 to Francis and Mildred Sears. Francis Sears was a noted physicist who taught at Dartmouth starting in 1956.

10. 49 Pine Tree Road, 2010, Stonier & MacCullough House, Non-contributing due to age

This two-story, frame, gable-roofed, New Traditional style house has a symmetrical, eaves-front western façade facing the view across Pine Tree Road. It was built in 2010 on an undeveloped parcel that was once owned and subdivided by Keith and Edna Warner. The central doorway is flanked by banks of three windows on either side and there are paired windows flanking a single window on the second floor. The upper floor windows are shed-roofed wall dormers with mullions dividing an upper light at the eaves line. There is a wraparound porch on the front and north elevations. A one-story wing connects the house to a canted two-story double garage. The north gable elevation has symmetrical fenestration and a centered door with a gable peak window surrounded by contrasting paneling. The house has clapboard siding and a standing seam metal roof.

11. 60 Pine Tree Road, 1953-55, Knowles House, Contributing

This Mid-Century Modern style, two-story frame house with car port is one of three along the east side of Pine Tree Road that were developed and sold by Keith and Edna Warner. They were originally all quite similar though not identical and 60 Pine Tree has the most integrity, not having been expanded or much altered. The house is perched at the top of a steep bank and is oriented away from the road and towards the expansive eastern view with bands of fixed and casement windows facing east. The southeast corner, once enclosed with corner windows now has corner screened openings. The western façade facing the road has original windows

[10] An original blueprint of 96 Hopson was donated to and is in the collection of the Norwich Historical Society by John Caulo, a former owner of the house and has the stamp of "Wimer & McKirahan" of Fort Lauderdale, FL. This was McKirahan's firm from 1951 to 1952 before he had is his own firm.

including a corner pair at the north and south ends and small high window between them as well as an entry door which is now enclosed within a mudroom addition. There is another entry under the carport. The nearly flat gable roof has deep eave overhangs. The flat roof of the car port has been converted to a deck and one of the corner windows on the north elevation is a sliding glass door. The car port below appears original with thin posts and completely open on the west side while the posts rest on a half concrete wall on the east. The house retains its original painted vertical board siding. The original design was essentially a box with a one-story, open, two-car port extending from it on the road (west) side. The mud room addition and change from windows to screened openings are stylistically compatible alterations to the original design. Like the other two Warner houses on Pine Tree Road, the original design featured the view-oriented elevation (east here) with asymmetrical fenestration – a side with tall windows ending in a corner window facing the view and a side with small, high windows – flanking a central entry bay making a vertical statement between the two. The entry and central bay are still intact as are most of the taller window openings thought now screened.

This was one of the six Mid-Century Modern style houses built by Keith and Edna Warner in this immediate neighborhood between 1952 and 1956[11]. Their own house, designed by Fort Lauderdale architect Charles Foster McKirahan, Sr.[12] was at 96 Hopson. Another of the homes, 112 Hopson, was also designed by McKirahan per original plans. The three houses along the east side of Pine Tree Road originally were quite similar – though not identical - and all likely designed by McKirahan. They were originally simple rectangular boxes approximately 24' by 42.' The houses may have been sold unfinished and completed by the new owners. The fenestration and division of the main elevation facing the view into asymmetrical sides with either tall or small, high bands of windows with a central vertical bay separating them is a common theme among all the houses built by Keith Warner. The differing fenestration and differentiation of the central bay is an example of the modernist and Mid-Century Modern trademark of form following function. Other Mid-Century Modern style trademarks are windows meeting at corners so they appear transparent, flat roof with deep eave overhangs, and the elegantly simple, open car port with thin, posts supporting a flat roof and partial or open sides.

The house and lot were sold by the Warners in 1955 to Harold and Elin Knowles.

12. 70 Pine Tree Road, 1958, Welch House, Non-contributing due to alteration

This raised ranch home is built into the bank and oriented toward the eastern view, like the other houses along the eastern side of Pine Tree Road. This one is farther back from the hill down to Hopson Road but still has a gentle slope to the east. The second-floor level is the main floor, overhangs the walk-out ground floor level on the east and is entered nearly at grade on the west from the driveway. An enclosed mudroom addition shelters and hides the front door. The

[11] The six houses built by the Warners are HD #17/27 Hillside Road, HD #2/96 Hopson Road, HD #3/112 Hopson Road, HD #8/24 Pine Tree Road, HD # 9/48 Pine Tree Road, & HD #11/60 Pine Tree Road.
[12] An original blueprint of 96 Hopson was donated to and is in the collection of the Norwich Historical Society by John Caulo, a former owner of the house and has the stamp of "Wimer & McKirahan" of Fort Lauderdale, FL. This was McKirahan's firm from 1951 to 1952 before he had is his own firm.

clapboard siding and banks of double hung windows appear to be alterations to the original design, which is pictured in 1960s lister photos. These images show a typical suburban raised ranch with clapboards on the second floor projecting over a contrasting brick or parged ground floor. The original windows included several Chicago-style picture windows that have been replaced with different fenestration. The large exterior chimney on the south gable is enclosed with the addition of a screened-in porch/deck.

12a. 70 Pine Tree Road, c.2010, garage, Non-contributing due to age

A detached, gable roofed, frame multi-car garage has board and batten siding and a very wide overhead garage door on half the eaves façade. A regular sized door is also on the front façade and there are small window son the gable ends. It has a corrugated metal roof.

The lot with no house on it was sold by Keith and Edna Warner in 1957 to Stephen Welch, an Assistant Comptroller at Dartmouth. This was part of the larger Pine Tree Road property the Warners subdivided and developed in 1955-1957. Welch built the house in 1958. Welch sold the house and property in 1966 when it was pictured on the lister card and the alterations were done by a subsequent owner.

13. 23 Spring Pond Road, 1974, Gelbin House & Studio, Contributing

This Wrightian Mid-Century Modern style house is built in flat-roofed tiers into a hillside and its asymmetrical complex massing includes several decks and porches. Its long, horizontal lines are emphasized by the thin, flat roof planes that extend far beyond fully glazed walls that wrap around the corners. The vertical flush board redwood siding brings the structure down to earth and contrasts the horizontal lines. It is entered from the roadside facing west at the middle level through a landscaped garden with stone steps and walls leading up from the driveway and garage to the front door. The house was expanded and altered by several owners including the original architect/owner. The geometric patterns created by the fixed and casement windows include many narrow vertical pairs or groups of four. Banks of the narrow windows wrap around the corners of the building, which then seem to disappear. The largely original interior includes many built-ins designed by the original architect/owner, Allan Gelbin, a Frank Lloyd Wright associate. One of the signature interior elements is a projecting soffit around the perimeter of the tall living room creating a lower ceilinged recess around the edges of the room. Mahogany was used extensively for doors and the windows. Light colored sheetrock and light colored exterior siding were the architect’s original choice to lighten the house surrounded by woods. The exterior has since been stained a darker color. The house has multiple levels with bedrooms on the top floor; kitchen, dining, study, and living room on the second level; more small bedrooms, work rooms and exercise areas on the lower floor and a walkout basement level below this.

Gelbin built this house and studio in 1972 as his third home, moving to Norwich from Weston, CT, where he had worked near the Mid-Century Modern architectural enclave in New Canaan,

CT, most notable for the work of Mid-Century Modern architects known as the Harvard Five[13]. He moved to Norwich after having designed several houses in the town, including the Gardner house nearby at HD #16/107 Spring Pond Road. After four years, he sold the house to Josiah and Jane Stevenson, who hired him to also expand and modify some of the house. Gelbin wrote: "*Along with the purchase, they wanted to enlarge the dining room, add an office, a small greenhouse, and some built-in shelving in the living room. I agreed to both design and build this for them after moving out."*

Gelbin wrote of this house: *"One of the nicest features of the house is the openness and substantial size of the living room, opening out to a large balcony to the south, and a very small one to the north. The space is about 24 by 27 feet with a 9 foot ceiling. Both east and south sides feature large glass areas facing the pinewood. Custom mahogany doors, with glass, lead to the balconies, as in most rooms. … All major living and sleeping areas are light and airy, opening out to the pinewood and the views. Ample glass, double in most cases, made this possible. … I wanted a bright and cheerful home, yet one with a great sense of overhead shelter. The main roof protects all the glass areas from the elements by way of generous overhangs…"*

"I feel strongly about this particular house, as I do for all past work-mine and the work of some others--partly because I labored on this house for well over 3,000 hours. I saw it through to completion through some very difficult economic and health hardships. I worked at just about every craft that needed to be done, sometimes with a full crew and for sixteen months mostly alone, since I had run low on funds. I gave jobs to, and trained, many young people, including Dartmouth students. The Stevensons didn't simply acquire another house some local architect built on speculation. They got the gift of something built with great thought, heart, love and sacrifice."[14]

Gelbin bought this parcel from the Gardners whose house at 107 Spring Pond Road he had designed in 1965. It was also shown on the Lord Subdivision map that laid out Spring Pond Road in 1969.

14. 86 Spring Pond Road, c.1970, Johnson House, Contributing

This Mid-Century Modern style split-level house is built into a short bank overlooking the common pond of the Spring Pond Road neighborhood. It is a Deck House, built by a company that produced post and beam modular houses using a modernist design aesthetic starting in 1959. It has a shallow gable roof, ribbons of windows on the west entry façade, floor to ceiling clerestory windows on the gable and a recessed glazed entry bay on the west. The entry at ground level is between the two main floors – one a half story below ground and one a half story

[13] The group of architects known as the Harvard Five were Phillip Johnson, Landis Gore, Elliot Noyes, Marcel Breuer, and John M. Johanson. They were the core group to practice in and around New Canaan, CT, but other architects, like Gelbin and other Wright apprentices lived and practiced there as well, taking advantage of the affluent and modernist-leaning potential clientele.

[14] Gelbin's memoir/notes entitled "Vermont Residences Designed and Supervised by Allan Jacob Gelbin, Architect", in the collection of his papers at the Art Institute of Chicago.

above. The east elevation facing the view over the pond has a projecting center pavilion containing a screened porch on the lower level and a wall of sliding glass doors opening onto a second floor deck. The second floor level projects over the first floor level. The house has vertical flush board siding, and deep eaves with exposed rafter tails. The bands of windows just under the eaves create a floating effect, emphasizing the horizontal lines. The gable ends have a centered group of fixed windows that follow the gable in two triangular transoms.[15]

14a. 86 Spring Pond Road, c.2010, garage, Non-contributing due to age

A 24' by 30'gable roofed, detached frame garage is located along the driveway. It has board and batten siding, a wide overhead garage door on the gable end, small high windows on the eaves elevations and a small shed-roofed wing at the front.

This house was built by the first owners, Henry & Louise Johnson, who in 1969 purchased one of the Spring Pond subdivision parcels created by the Lord family. The house borders the small central pond that gives the road and neighborhood its name. The Lord parcels had requirements for common up-keep of the road and shared access to the pond as well as setting a minimum value for new homes. The Deck House represents an upscale type of modular home that was popular in the 1960s and 1970s. The company is still producing houses today under the name Empyrean International. The significant features of the Deck Houses that are used in 86 Spring Pond Road include the post and beam construction, exposed beams and grooved board ceiling that project to the eaves, the low gable, simple floor plan, the recessed entry and first floor level and of course the decks and wall of glazing.

15. 91 Spring Pond Road, 1974, Brown House, Contributing

This split-level, frame, Mid-Century Modern/Contemporary style house was designed by the Hanover, NH, architects Fleck and Lewis[16]. The house is arranged in two wings and built into a hill. The bedroom wing was originally an elevated, flat roofed, box floating over an open carport reflecting a spare, Mid-Century Modern style. The kitchen-dining-living room wing, also elevated over a crawl space/ledge, has two shed-roofed sections – triangular in elevation – providing light to the spaces below through full length, two-story glazing or clerestory windows reflect a more Contemporary style typical of the 1970s. These two-story shed roofs, one large over the living room and one smaller over the kitchen/dining area are oriented in different directions for a complicated roofline and massing. The house has stained clapboard siding and flat trim.

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[15] http://modernmass.blogspot.com/2010/11/lincoln-deckhouse-listing.html
http://www.deckhouse.com/about-us/our-history/
http://www.ncmodernist.org/deck.htm
Colman, Devin. *The Future Comes Home: Modernist Residential Architecture in Chittenden County, Vermont.* Masters Thesis presented to the University of Vermont, May 2006.

[16] Warren Brooke Fleck had also designed the McGean House (HD #6/7 Pine Tree Road) in 1962.

The front (south) façade has a curved set of steps lead from the driveway up to the deeply recessed entry bay in the bedroom wing with full glazing a simple door at the foyer level – between the ground floor level and the main living space on the second floor. The second floor of the east (bedroom) wing has an original pair of high clerestory narrow, windows with two lights side by side. Beneath the windows is a short, projecting shed roofed addition with two overhead garage doors enclosing the formerly open carport. The living-dining-kitchen wing's second story south façade has a blind two-story gable end of the shed roof and a short one story (raised) section of flat roof where there is a recessed door opening onto a deck. The living-dining-kitchen wing projects one bay south of the bedroom wing. Its short, one bay east elevation is one large recessed glass wall with a mullion bar dividing the bottom section of three low awning windows. The east elevation of the bedroom wing has an original second story level with two large windows, each with a tall fixed pane over an awning. The ground floor level has been altered from the plans which show an open carport with concrete posts supporting the upper level block and the ground floor door inside the car bay. Now the infilled wall has a centered door, a high long window on the south and a large floor to ceiling double window on the north with bottom awning windows like the originals. The style of the windows suggests a faithful alteration or that the plans were changed originally in the field. The west elevation faces the hill and has the two-story wall of the large shed roofed section over the living room chimney with full width glazing at the second floor level including a line of hopper windows. The metal chimney of the fireplace extends from a one-story shed roofed projection on half the lower wall of this section while the other half has a sliding glass door. There are small, high awning windows in the dining and kitchen areas to the north. The gable end of the smaller shed roofed section is flush to this elevation. A short flat-roofed section extends beyond the shed roofed gable. The rear (north) elevation was not accessible but on the plans has similar windows to the small awnings and the tall fixed pane with awning below.

This house was built by the first owners, George & Ada Brown, who in 1970 purchased one of the Spring Pond subdivision parcels created by the Lord family. The Lord parcels had requirements for common up-keep of the road and shared access to the pond as well as setting a minimum value for new homes. According to the current owner, the contractor who built the house was George Porter.

16. 107 Spring Pond Road, 1964, Gardner House, Contributing

This two-level, flat roofed, frame and brick Mid-Century Modern/Wrightian style house, designed by Allan Gelbin[17], is built into a rock ledge and takes advantage of the view to the east. Its long low roofline and extended floor plan emphasizes the horizontal. The main entry of the façade (west) is on the upper level off the driveway. The door and integral garage face the road. The house extends eastward towards the view and has a walk-out partial lower floor that wraps around the living rock of the ledge. The house has strong horizontal lines created by the deep eave overhangs and the cantilevered rear decks wrapped by red cedar wide clapboard railings. The long, low brick-clad façade is punctuated visually by the sharp verticals of tall narrow slits

[17] Gelbin also later designed HD# 13/23 Spring Pond Road as his own home and studio in 1974.

of fixed windows. The rear elevation has the deeply projecting flat roof eave floating over a floor to ceiling windowed wall with a cantilevered deck projecting straight out with the horizontal effect of the railing. The lower level which appears deeply recessed under the deck has a door and bank of windows. There is an interior brick chimney. The façade has a bay that is slightly recessed and has three narrow windows with brick mullions between them extending from the ground floor to the second floor. According to Gelbin's notes on his Vermont projects, regarding the Gardner house "A simple one-level flat roof was chosen for the entire house. By walking down a few steps to a lower level, into the living room, a great sense of freedom was gained by way of the higher ceilings, and the glass doors opening out to the balcony….All rooms enjoy generous views of the land." There is a bedroom wing extending west and some smaller rooms on the partial lower level built against the rock ledge. It was constructed by Milard Uline.

16a. 107 Spring Pond Road, 1960s, garage, Contributing

16b. 107 Spring Pond Road, c.1970, pool house, Contributing

The owners added a small additional garage in a compatible style at the edge of Spring Pond Road, and Gelbin later designed a rear addition to that in the form of a pool house and sauna around the pool the Gardners also added. The small pool house has an irregular footprint and is fully glazed on three sides with a flat roof. The wide, simple fascia provides a strong horizontal line floating above the glazed walls. Most have floor to eave glass and one small section has a low wall beneath the window sheathed in wide clapboards. A wooden pergola extends from the pool-side (north) elevation supported on angled and braced two by fours over an at-grade wood deck. There are sliding glass doors on two sides.

Clinton and Elizabeth Gardner bought a parcel of land from Paul Sample in 1962 and commissioned Gelbin to design their house in 1964. Gardner was a Dartmouth alumnus and with his wife ran a large mail order business locally for many years. They still own the house.

17. 27 Hillside Road, 1955, Sternfeld House, Non-contributing due to alterations

This Mid-Century Modern style, two-story frame house with one story carport has a low gable roof. Its central entry/stair hall bay framed in contrasting trim is flanked by a side with a larger expanse of glazing for the living room and a side with a band of smaller and higher windows. Photos of the house from a c. 1960 lister card show that it was originally similar to 24, 48, and 60 Pine Tree Road with flat roofs on both the house and carport. The windows and exterior details appear largely original. However, as the flat roof is a major character defining feature of the Mid-Century Modern design, the change of roof style from flat to gable makes the building a non-contributing resource. The main block has painted vertical board siding. The house is sited on a hill and is oriented away from the driveway and towards the expansive eastern view with bands of fixed and casement windows facing east. The western façade facing the driveway has few windows and an added gable canopy sheltering the original side entry door.

This was one of the six Mid-Century Modern style houses built by Keith and Edna Warner in this immediate neighborhood between 1952 and 1956[18]. Their own house, designed by Fort Lauderdale architect Charles Foster McKirahan, Sr.[19] was next door at 96 Hopson. This house was originally considered a Hopson Road address but is now listed as 27 Hillside. 112 Hopson, on the other side of the Warner House, was also designed by McKirahan per original plans. The five houses built by the Warners after their own home were originally were quite similar – though not identical - and all likely designed by McKirahan, who was working with them. They were originally simple rectangular boxes approximately 24' by 42'. The houses may have been sold unfinished and completed by the new owners. The fenestration and division of the main elevation facing the view into asymmetrical sides with either tall or small, high bands of windows with a central, differentiated, vertical bay separating them is similar to the other houses built by Keith Warner. The fenestration and central bay differentiation is an example of the modernist and Mid-Century Modern trademark of form following function. Other Mid-Century Modern style trademarks are windows meeting at corners so they appear transparent and the elegantly simple, open car port with thin, posts supporting a flat roof and partial or open sides. The openness of the car port and the flat roofs have been altered in this example.

The house and lot were sold by the Warners in 1955 to Frederick and Sophia Sternfeld. Frederick Sternfeld was a professor of music at Dartmouth. They sold the following year to Robert & Ann Moore.

[18] The six houses built by the Warners are HD #17/27 Hillside Road, HD #2/96 Hopson Road, HD #3/112 Hopson Road, HD #8/24 Pine Tree Road, HD # 9/48 Pine Tree Road, & HD #11/60 Pine Tree Road.

[19] An original blueprint of 96 Hopson was donated to and is in the collection of the Norwich Historical Society by John Caulo, a former owner of the house and has the stamp of "Wimer & McKirahan" of Fort Lauderdale, FL. This was McKirahan's firm from 1951 to 1952 before he had is his own firm.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1940 - 1974

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
G. Warren Fleck
Fleck & Lewis
Allan Gelbin
Charles Foster McKirahan, Sr.
Deck House
George Porter
Trumbull-Nelson
Milard Uline

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Summary
The Norwich Mid-Century Modern Historic District is architecturally significant under Criterion C as a cohesive collection of high-style modern movement homes designed in the Wrightian and Mid-Century Modern styles. It is one of the best concentrated collections of these styles in Vermont, where Mid-Century Modern residential architecture is not common. The homes of the district reflect the academic influence of nearby Dartmouth College where architecture was taught by some of the early practitioners of modern design. Norwich also attracted residents from New York and Boston bringing their own stylistic influences. Many of the distinctive new homes were commissioned or bought by Dartmouth alumni, faculty and administrators. The neighborhood included a world-famous artist, a major American collector of abstract art, and one of the architects themselves. This historic district is remarkably cohesive as a planned residential neighborhood and is significant on the local level. The homes were developed on three subdivisions between 1940 and 1974, the period of significance. The developments included the creation of the new roads Pine Tree and Spring Pond. The subdivisions had restrictions that determined their character or were sold with homes already built which set the architectural tone of the neighborhood. Two of the developers lived adjacent to the new roads and so were personally invested in their look and character.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Story of the Neighborhood
Dr. George Lord and his family moved to Hopson Road in 1940 - around the time Paul and Sylvia Sample did. They each bought large parcels of land in 1938-39 – possibly carved out of the historic farm on the corner of Elm and Hopson – and built new houses. The Lord house was on the west side of Hopson (now 186 Hopson) and the Sample house and separate studio and barn were across the road on the east side of Hopson (#s 5 & 4 - now 163 & 149 respectively). Both Lord and Sample taught at Dartmouth. Dr. Lord was a professor of surgery at the medical school and Paul Sample taught art and was the artist in residence at the college.

In 1951, Keith & Edna Warner, of Ft. Lauderdale (formerly of Gloversville, NY), bought two large parcels of land on both sides of Hopson Road north of the Lord and Sample properties. Keith Warner had owned a glove factory in New York State with a showroom in New York City and was a major collector of abstract art. They retired to Fort Lauderdale in the mid-1940s but didn't care for life there. They moved instead to Norwich in 1952 because of the vibrant university community, rich arts scene and beautiful landscape. They used Fort Lauderdale Florida architect, Charles Foster McKirahan, to design a home there. In 1952, the Warners built their own modernist house at 96 Hopson (#2) and one next door at 112 Hopson (#3). They moved to Norwich and continued to build new modernist homes on lots they subdivided from their large parcels, laying out Pine Tree Road in the process. By 1955, they had built #1/27 Hillside Road and #11/60 Pine Tree. By 1956 they had built #8/24 and #9/48 Pine Tree Road. These homes were sold shortly after construction to Dartmouth connected families. Professor of Finance at Tuck School, John Griswold bought 112 Hopson. Alumnus and music professor

Frederick Sternfeld bought 27 Hillside Road. Alumnus and sociology professor, Francis Merrill bought 24 Pine Tree. Physics professor, Francis Sears bought 48 Pine Tree. In 1956, the Warners sold a parcel of land across Pine Tree from the three modernist homes to a Dartmouth alumnus, Stephen Tenney who was working at the Medical School. Tenney built 21 Pine Tree, a modern but more conventional home than those built by the Warners. In 1958, the Warners sold the last parcel on Pine tree to a Dartmouth administrator, Stephen Welch, who built 70 Pine Tree. The meadow across Hopson Road from the Warner's home was preserved as open land. Keith Warner died in 1959 and the house was sold by his widow in 1963.

Perhaps prompted by the sudden development of the neighborhood by Warner in the early 1950s, Paul and Sylvia Sample had a new modernist house built for themselves on McKenna Road. They sold parcels of land in the Pine Tree Road/Hopson Road neighborhood starting in 1960 and by 1963 sold their former house and studio. In 1960 the parcel across Hopson from the Sample house was sold to the McGeans who built a new house designed by G. Brooke Fleck in 1962 (now #6/7 Pine Tree). In 1962 the Samples sold another large parcel across Hopson to the Gardners who built a new house designed by Allan Gelbin in 1965 (now #16/107 Spring Pond Road). The Silverts, who bought the Sample house and studio in 1963, may have renovated it as the style is more consistent with the mid-century modernism of the neighborhood than the 1940 period.

The Lords moved away from Norwich by the late 1950s. George Lord had filed a subdivision plan for the large property that was updated in 1959 and lots were sold in the 1960s on what became Spring Pond Road which surrounded the small pond there. After the two houses on Sample land – McGean and Gardner off of Pine Tree, the shared driveway became a shared private road. One Lord parcel was sold in 1959, to the Johnsons who built their modernist Deck House bordering the pond on the west (now #14/86 Spring Pond). A last piece of Sample/Gardner land was sold to architect Allan Gelbin in the early 1970s and he designed and built his own Wrightian house there in 1973 (now #13/23 Spring Pond Road.) The last Lord parcel was sold in about 1970 to the Browns who built their modernist house designed by Fleck and Lewis in 1974 (now #15/91 Spring Pond). The Lord and Gardner parcels had deed restrictions that described shared rights of way and pond access as well as set a minimum value for the new homes.

Criterion C: Significance for architecture

Mid-Century Modern style

Following World War One, Americans were attracted to the traditional and familiar details of Colonial and other Revival architecture and even experimented with the less formal but still nostalgic Arts and Crafts style. These were the pervasive styles found in new American residential developments and which were fully propagated through catalog and eventually factory-built housing. Notable exceptions to the norm in America were the work of Louis Sullivan and Frank Lloyd Wright in the mid-west which created new forms in the fledgling skyscraper and in the Prairie School of design, respectively. In Europe, however, the trauma of

the World War One led to radical social and artistic changes in many facets of life, including architecture. Architect Le Corbusier in Switzerland and the Bauhaus school in Weimar Germany overseen by Walter Gropius and Ludwig Mies van der Rohe created a stark departure from traditional forms and Victorian or Revival ornament. Emphasis was on honesty of form and material, simplicity of design that expressed Mies van der Rohe's principal of "Less is More." The European Modernist movement, known later as the International Style, was slow in its arrival in the United States. The rise of Hitler in Germany in the 1930s, however, whose regime targeted artists, led the main architectural practitioners and teachers, including Gropius and Mies van der Rohe, to emigrate to the United States where they found academic homes at the Harvard Graduate School of Design and what would later become the Illinois Institute of Technology, respectively. Bauhaus architect Marcel Breuer joined Gropius at Harvard where they taught and practiced. Architectural historian Carter Wiseman wrote of their influence: "...no school of architecture except the Beaux-Arts itself could claim to have produced so many architects who would have such a pervasive impact upon their society. So powerful was the educational experience in that place and time that even those graduates … who did not go on to fame contributed with zeal to the propagation of the faith they absorbed under their Harvard mentors."[20] The Massachusetts Institute of Technology (MIT) School of Architecture, also in Cambridge, MA, produced many modernist architects as well.

Frank Lloyd Wright had created a philosophy of organic architecture with simplified geometric shapes driven by concepts of open living and form following function. He established a lab and workshop at Taliesin East, in Spring Green, WI, and Taliesin West, in Scottsdale, AZ. At each location Wright trained and worked with many young architects – some coming out of the Harvard environment. He also believed in democratizing his concepts by creating an alternative to the more traditional and inexpensive homes of the rising suburbs in his Usonian homes. It was these two influences on American architecture of the 1940s – Gropius/Mies van der Rohe and Wright that created the Mid-Century Modern design approach and aesthetic that became so influential in later 20th century American building.

American residential architecture in the mid-20th century evolved in two ways: the vernacular, which exploded across the country in post-war expansions by builders and developers; and the academic/high-style propagated by Gropius, Mies van der Rohe, and Wright.

The American vernacular buildings of the vast post-World War Two suburban expansion and growth tended to the traditional in style while utilizing some of the manufacturing advances of the age. The economic prosperity of post war America in which robust wartime industries shifted to peacetime products and services was greatly enabled by the federal government through massive infrastructure spending on transportation, the creation of federally guaranteed mortgages and especially the G.I. Bill which provided educational and housing assistance to millions of veterans creating new families. "In the realm of housing, the GI Bill established a mortgage aid program that provided long term mortgages with a low down payment. Prior to the war, homeowners had to provide a 50% down payment and were given a short mortgage term of five

[20] Carter Wiseman, *Twentieth-Century American Architecture: the Buildings and Their Makers* (New York, New York: Norton, 2000), 139. – as quoted in Brian Knight's, *Survey of Modern Architecture in Burlington*, 2011.

to ten years. … With these changes, home ownership was no longer relegated to the wealthy and the nation transformed from a culture of renting to a culture of home ownership."[21] The main federal mortgage provider was the Federal Housing Authority which, given its enormous task of assisting the creation of millions of new affordable homes, operated with very broad strokes. The goal was to create new well-designed residential communities. This included a guiding manual that restricted funding to housing that met certain criteria which included the types of subdivision design such as curvilinear or cul-de-sac streets, houses uniform in lot size, scale, style and setbacks.[22] This had the effect of creating what became the typical American suburb of look-alike or similar homes on miles of curving new streets. Thousands of suburbs were filled with new homes in familiar and ubiquitous forms like the cottage and more modern ranch. New neighborhoods were thus created of a common vocabulary and were accessible to many who could afford a simple home for the first time. The traditional Colonial Revival was and still is a dominant style in residential and institutional architecture. It was also the style preferred by the Federal Housing Authority, which was the primary funding source for the new homes. There were, however, small modernist homes designed for suburbs that offered an alternative. These included Wright's Usonian houses and those of developer Joseph Eichler, which were primarily found in the west and mid-west. Carl Koch's Techbuilt and William Berkes' Deck House modular homes can be found in the northeast.

In the United States, high–style modernist architecture was practiced by stylistic leaders heavily influenced by the Bauhaus school and Le Corbusier in Europe. It emerged from colleges and universities such as the Harvard Graduate School of Design, where Walter Gropius and Marcel Breuer taught young architects the minimalist and stripped-down approach to design that became known as the International Style. This stark style suited new, large commercial, industrial, and institutional buildings exemplified by Mies van der Rohe's Seagram Building (1958), Lever House (1951) by Skidmore, Owings and Merrill, and Story Hall at Harvard (1948) by Gropius and the Architects Collaborative; as well as some residential buildings like Gropius' own home in Lincoln, MA, Marcel Breuer's Stillman House in Litchfield, CT, Mies van der Rohe's Farnsworth House in Plano, IL, and Phillip Johnson's Glass House in New Canaan, CT. However, especially in residential design, the starkness of the International Style evolved into something more human-scaled through the countering influence of Frank Lloyd Wright and his students and colleagues. A Wrightian or modified approach to the severity of International Style evolved into what is broadly called Mid-Century Modern style which includes a wide gamut of cutting edge architect–designed work. The Mid-Century Modern style, like the International Style, exploded traditional building form, but then incorporated the Wright-derived ideas of an open interior plan, outdoor living, and informality to residential projects that made use of local materials and craftsmanship. Siting, terrain and landscape played an important role in these house designs in which glass and interior courtyards were used to literally bring the outside in or to make the transition between them seamless.

While Wright had practiced mainly in the Midwest, a related evolution of the modern style developed in California – termed the Redwood or Bay Area style and incorporated the materials

[21] Knight, *Survey of Modern Architecture in Burlington*, p.13
[22] Knight, *Survey of Modern Architecture in Burlington*, p.13-14

and openness the climate allowed while celebrating the hand-crafted carpentry traditions of the earlier Arts and Crafts era. In the northeast, the Harvard Graduate School of Design produced a group of architects who evolved the modern concepts and married them with a Wrightian aesthetic within the New England tradition of wood and stone.

Architectural historian William Jordy observed of mid-20th century architecture:

> Regional differences were especially obvious in the United States because the centers of modern architecture were widely separated, existing as pockets of activity in the suburbs of certain cities: principally New York, Boston, Chicago, Los Angeles, and San Francesco. In the beginning not even these suburban areas as a whole were affected; rather only such enclaves as New Canaan, Connecticut, or Lincoln and Lexington, Massachusetts. Like psychiatrists of the period, modern architects tended to cluster; they often stayed close to the architectural schools from which they had graduated. They enjoyed one another's company in what was then a rather lonely point of view. They shared with potential clients the liberal attitudes toward culture that filtered into the environs of the biggest cities….[23]

They were also able to get work from clients in the same areas who were exposed to and admired the modern buildings built by their colleagues.

In the words of architectural historians Carlos J. Dunn & Sarah K. Cody, "Mid-century modern design embodied the Nation's ideals of progress and optimism, as Americans left the war behind and looked forward towards the future."[24] It is no surprise then that it was embraced in commercial construction to express and advertise businesses and opportunities for recreation. In resort locations such as Palm Springs, CA, and south Florida it became the signature style of hotels, restaurants, apartment buildings and even office buildings. One of the most notable Mid-Century Modern clusters is in Miami and surrounding areas, known as Miami Modern, or MiMo, and includes exuberant design features that worked with the intense sun and climate such as pre-cast concrete screens with geometric patterns, cantilevered roofs perforated with cut-outs for palm trees, open-air corridors and staircases, and exterior decoration that evoked a sense of the tropical and seashore environment. According to Dunn and Cody, "Some of the most noted MiMo architects include Morris Lapidus (Fontainebleau and Eden Rock Hotels), Igor B. Polevitzky, Robert Law Weed, Gilbert Fein, and Charles F. McKirahan, among others."[25]

Modernism in New England

[23] Jordy, William H. *American Buildings and Their Architects – Volume 5: The Impact of European Modernism on the Mid-twentieth Century.* New York: Oxford University Press, 1972., p. 171
[24] Dunn, Carlos J. Dunn & Sarah K. Cody. "*Designation Report for Bay Harbor Continental Apartments Bay Harbor Islands, Florida*." For Miami-Dade County Regulatory and Economic Resources Department Office of Historic Preservation, March 18, 2015
[25] Dunn, Op. Cit.

While the Usonian model and other modern interpretations of suburban housing made inroads in the mid-west and California, the very tradition-steeped northeast remained resistant to non-traditional forms and styles. Modernist homes remained architect-driven for those who could afford them and are found in pockets as those described by Jordy. In New Canaan, CT, a group of architects known as "The Harvard Five" lived and worked to disseminate their own form of International and also Wrightian/post-International style architecture. Phillip Johnson, Landis Gore, Elliot Noyes, Marcel Breuer, and John M. Johanson were the core group but other architects lived and practiced there as well, including Allan Gelbin, many of whom had been apprentices of Wright. New Canaan and the surrounding suburban Connecticut towns, where wealthy residents could afford and were interested in having the cutting edge of architecture for their homes and corporate headquarters, boasts a significant collection and concentration of the best examples of this east coast modernism. Near Boston, the modern work of Gropius and other architects from the Harvard program was focused in a few Middlesex County, MA, communities where they lived and practiced including Gropius' own home in Lincoln. Gropius and a group of his students formed the Architects Collaborative in Lexington and were responsible for many of the modern housing developments and homes in the region. Like New Canaan, this concentrated area of Massachusetts, fueled by the vibrant academic environment and affluent, culturally sophisticated clientele, has some of the finest collections of Mid-Century Modern homes in the northeast.

Extending the influence of these areas to other parts of tradition-bound New England, it should be noted that personal connections played a huge role. Some of the architects and artists of New York and Boston, had attended, taught at or sent their children to secondary schools and colleges in Vermont and New Hampshire and often their work is found there – introducing some of the cutting edge modern designs more familiar in the larger cities to surprisingly rural and small communities.

In his *Survey of Modern Architecture in Burlington,* Brian Knight writes: "The influence of Walter Gropius and Harvard Graduate School of Design cannot be ignored in Vermont. Burlington architects J. Henderson Barr, William V. Linde, Charles Hubbard, Tom Cullins, Payson Webber and all passed through Harvard's architecture program. Additional Harvard graduates such as Edward Larrabee Barnes, Carl Koch and members of the Architects Collaborative were also responsible for Burlington designs."[26] Many architects working in New England in the 1940s through the 1970s were graduates of the Harvard program, had trained with graduates in practice, or had worked in the Connecticut or Massachusetts hubs of modern architecture.

In addition to the more celebrated regional concentrations of modernism noted above, others emerged in locations across the United States fueled by smaller, lesser known academic programs of architecture and by populations with wealth and education looking for homes of distinction and new ideas. An example of this is near Madison and the University of Wisconsin, documented in the National Register-listed Shorewood Historic District. Part of this suburban

[26] Knight, *Survey of Modern Architecture in Burlington,* p.9

expansion that evolved over many decades of the 20th century is a notable collection of fine Mid-Century Modern and Wrightian homes designed by a local group of modernist architects. In Burlington, VT, near the campus of the University of Vermont, the residential neighborhoods have a mix of early to mid-20th century architecture with a high number of architect-designed homes. A number of these are of Mid-Century Modern design including the home of William and Ruth Freeman, partners in the leading Vermont architectural firm Freeman French Freeman. Their residential work and the work of other modernist Vermont architects can be found sprinkled throughout the city. Among the Mid-Century Modern homes in Vermont are a number of Tech-Built and Deck Houses, which used advances in homebuilding of manufactured and modular construction but used a modernist aesthetic. Carl Koch, the founder of Tech-Built and his employee William Berkes, who later founded Deck House, had been through the Harvard Graduate School of Design and thus shared the academic experience and influences of the region's leading Mid-Century Modern architects.[27]

Modernism in Norwich

Norwich has long been influenced by the academic presence first of Norwich University and then of Dartmouth and its Dartmouth-Hitchcock Medical Center in nearby Hanover, NH. The mix of residents in Norwich historically has included faculty, academics, professionals and many who supported the larger college and hospital community in some way. The affluence and cultural sophistication of many residents has contributed to the rich architectural heritage there including that of the Mid-Century Modern. As a culturally rich area in bucolic Vermont, Norwich has also attracted urban sophisticates – many with a past connection to the area and /or Dartmouth - to build second homes and retirees to relocate. They sometimes brought with them their own architects or tapped the local talent.

In the Norwich/Hanover area, a small group of local architects were responsible for many of the finer homes built in the mid-century period which included both traditional and Mid-Century Modern designs. The local architect community of the mid-century period included the husband and wife firm of Edgar H. and Margaret K. Hunter, who both taught at Dartmouth and practiced high-style modernist architecture, as well as the large firm of Alfred T. Granger, who dominated in institutional commissions mainly practicing in traditional modes while still in the general context of modernist concepts. Both firms were located in Hanover, NH, and many of the firms and individuals practicing architecture at that time came out of one of those firms.

The Hunters were the leading proponents of the purer Mid-Century Modern style locally, teaching and practicing for 20 years. Both were graduates of the Harvard Graduate School of Design. Roy Banwell and Stuart White worked with the Hunters and assumed their practice when they moved to North Carolina in 1966. The Hunters continued their modernist residential practice in North Carolina and inspired other architects practicing there resulting in a great collection of their and others' Mid-Century Modern buildings in that region.

[27] Colman, Devin. *The Future Comes Home: Modernist Residential Architecture in Chittenden County, Vermont.* Chapter 7.

Granger, a graduate of the Harvard Graduate School of Design as well, focused on the more typically traditional designs expected and desired by his many government and institutional clients. The architects who worked there and left to form their own firms such as W. Brooke Fleck, Frank J. Barrett, Gordon Ingram, Archer Hudson, and Charles Gray, learned to produce the more popular, traditionally styled buildings that formed their bread and butter locally as well as the occasional commission in which they got to flex their modernist muscles. In their modernist work they clearly show the strong influence of the Harvard and Wrightian aesthetic. Fleck partnered with Edward C. Lewis to form Fleck and Lewis. Fleck (or the firm) are responsible for the design of the McGean House (#6/7 Pine Tree) and the Brown house (#15/91 Spring Pond). Alfred Mausolf, coming from the New Canaan modernist hub, worked with Fleck as well. Hudson and Ingram worked together, and Ingram later partnered with Gray. Barrett, an MIT architecture graduate, formed his own firm but often collaborated with others in Hanover's modernist architect community.

In the nearby areas of Vermont, Charles Helmer of Woodstock and Allan Gelbin, first of New Canaan, CT, and later of Norwich, were practicing. Gelbin, a Taliesin alumnus who worked among the architects of New Canaan, fully embraced the Wrightian style embodied by his design of the Gardner House (#16/107 Spring Pond) and his own house at #13/23 Spring Pond.

In addition to Gelbin, another example of an architect brought to Norwich by people moving there is the Fort Lauderdale, FL, architect Charles Foster McKirahan, Sr., who was apparently hired by Keith and Edna Warner to build six homes in the Norwich district in 1953-56[28] (#s 1, 2, 3, 8, 9, & 11). McKirahan is known for his exuberant Miami Modern designs of hotels, restaurants and apartment buildings in Florida and the Caribbean. By contrast to his Florida work such as the Mai Kai Tiki-style restaurant in Fort Lauderdale or the space-aged Chromostat headquarters in Miami, his design for the six homes in Norwich are simple and quite restrained expressions of the Mid-Century Modern style. In the use of native stone, brick, and wood, their lack of ostentation, and their strategic siting on rugged terrain, they reflect a more New England sensibility – perhaps by intention or budget.

As a small, regional hub of Modernism, it not surprising to find in Norwich examples of the more affordable Mid-Century Modern modular houses popular in the 1950s through the 1970s such as the Deck House at #14/86 Spring Pond Road built in 1970.

Local builders learned to work with and sometimes to draw from these designs. Trumbull-Nelson, a general contractor of Hanover, NH, is known to have built the Fleck and Lewis houses in the district and may have built others as well. No doubt they became well versed in the use of the challenging modern materials and atypical designs. As the major home builder in the upper valley for decades, Trumbull-Nelson would have incorporated this experience into their repertoire which has been very influential in the region. Local builder George Porter was

[28] Original blueprints confirm McKirahan designed the Warner House at 96 Hopson and the one next door at 112 Hopson. Stylistic similarities and the fact they all were built or initiated by the Warners suggests that McKirahan designed them all.

responsible for building the Brown House (#15) by Fleck & Lewis. In his Vermont notes, architect Allan Gelbin mentions the expertise of veteran Norwich builder Milard Uline, who built the Gardner House (#16) and the Stockmeyer House by Gelbin. Other local builders of his designs mentioned by Gelbin include John Wilder of Norwich and the father-son team of Harold and Ronald Potwin of Ludlow, VT.

Hallmarks and Design Elements of New England/Vermont Mid-Century Modern

The open living concept fully exploded the traditional New England homes of orderly, symmetrical, separate rooms. The new designs made dramatic use of the New England hilly terrain for multi-level living. The hills gave opportunity to incorporate extensive views into the plan and created dramatic exteriors on the private, downhill side, while maintaining a simple, more demure appearance on the public/road side – typically the uphill. Houses were entered on the middle or top floors. Most Mid-Century Modern style designs used flat or low-pitched roofs – which was a major departure from the traditional gable roofs of historic New England. Use of stonework and brick reflected the extensive stone walls and masonry traditions found throughout the New England landscape. The stone and brick were often used to create a dramatic visual statement such as with massive chimneys or more to create organic shapes such as curving walls or landscape elements as a contrast to the geometric lines of the buildings. Like traditional New England homes, wood was the preferred exterior material – clapboard, shingle, board, or the new exterior plywood that created many options for sleek panels between windows. Fenestration was a major feature through walls or ribbons of windows that wrapped around corners and seemed to make the heavy structure of the walls disappear so that the ceiling and roof almost floated above the line of glass. These large windows framed expansive views and blurred the distinction between interior and exterior, as the deep eaves continued the lines and detail of the interior ceiling. Making the landscape a part of the design reflected Wright's ideas of organic architecture. From the outside, these starkly modern shapes with flat, shed or butterfly roofs presiding over and emerging from the tops of hills like ship's prows or eagle's aeries made a strong statement through contrast. The visual emphasis on the line – whether vertical, horizontal or diagonal was all the more accentuated by contrast of the undulating setting of New England hills, meadows, and woods.

The distinctive design features found throughout the district of the Mid-Century Modern and Wrightian styles include flat roofs (#s 2, 3, 8, 9, 11, 13, & 16); ship's prow and long low gable roof (#6); shed roofs (#s 5 & 15); stone and wood contrasting elements (#13); interior/exterior blending through window wall (#s 2, 3, 8, 9, 11, & 13); interior courtyard (#6); use of brick with stylized mortar and bonding (#16); decorative use of stone elements (#2); brick and wood contrasting elements (#6); use of decks and cantilevers (#s 8, 9, 11, 13, 14, 15 & 16); the dramatic use of a steep site and ledge (#s 5, 8, 9, 11, 12, & 13); use of water feature (#s 14 & 16); use of modern styled windows – all. The windows and some materials on several homes have been replaced in-kind or with compatible windows or materials consistent with the style. The overall massing of most homes is intact, though several have additions that are skillfully done to be compatible to the original design. #9/48 Pine Tree is the most altered with expansion in the style of the original so that it is still considered contributing. In one case (#1/27 Hillside)

the flat roof was replaced with a gable which was too much alteration of a character-defining feature. Two other homes though built within the period of significance are non-contributing due to the extent of alteration. These are #s 7 & 12 (21 and 70 Pine Tree Road), which were both originally more ubiquitous examples of mid-century suburban architecture and not as high style modernist as the rest of the neighborhood.

Some of these high-style concepts were incorporated into the more vernacular buildings that abounded in the post-World War II period. Much of the housing built was factory created and came from or was copied from the many home catalogs of the mid-20th century decades. By the 1950s, these catalogs included more and more designs that were distinctly modern in appearance rather than evoking the Colonial Revival or more traditional home forms. Techbuilt and Deck House were examples of more upscale modular homes in the modernist vein. Even the more traditional suburban houses incorporated features that had been pioneered by the modernist and Wrightian schools of architecture like patios, the family room, the large picture window, the kitchen pass-through, carport and breezeway, built-in storage and low, one story or split-level living.

Significance of Mid-Century Modern in Vermont

The high style Mid-Century Modern house is rare in Vermont, a rural state that had been fairly poor overall since the mid-19th century. In 20th century Vermont, the period between the two World Wars was one of very little growth except in a few areas where industry or academia flourished and sustained the communities around them. World War II intensified growth for the towns and cities where industries expanded for the war effort. In Burlington, Springfield, Windsor, and Hartford, there were new suburban developments and growth around industry and also colleges. The local economies fueled by heavy industry transitioning technologically (such as machine tool companies in Springfield) or new tech companies (such as IBM in Essex) or academic institutions (such as colleges in Bennington or Middlebury and the large medical complexes like Dartmouth Hitchcock influencing Norwich and Hartford) continued to grow post-World War II. Workforce housing growth in Vermont took the form of small homes that were fairly traditional in outward appearance, and by the 1950s and 60s used the new American suburban forms of simple or manufactured cottages and ranches. These forms had evolved with Mid-Century Modern concepts of single or split level open living spaces and as the primary housing for new commuters, incorporated garage space. The styles applied to these forms varied from Colonial, Dutch or Tudor Revival styles to more stripped down vernacular Mid-Century Modern style.

In some contrast to Vermont's workforce housing that mirrored that of the typical American suburbs, the areas growing with more affluent and sophisticated residents, especially near colleges and universities, started to include examples of high-style, architect-designed or upscale modular Mid-Century Modern homes. Aside from some housing, the college campuses themselves were in fact the only places in Vermont where the cutting edge architectural styles were used in new buildings and expansion – Bennington, Marlboro, Goddard, Middlebury, Windham, Vermont State Colleges and the University of Vermont became nearly the only places in Vermont with examples - and in fact great collections - of modern architecture. Dartmouth

College – just across the river in New Hampshire - could be added to this list. Vermont and New Hampshire were staunchly traditional and so very little high-style modern architecture exists outside of these academic communities.

Today, Mid-century Modern high-style houses are rare in Vermont for two reasons: there were few examples built and because the new materials (like plywood), lack of or insufficient insulation, extensive use of glass and flat or inverted roofs were challenging to maintain in a cold and snowy climate and were often altered or replaced. Examples of high-style mid-century modern houses retaining high integrity are therefore quite rare.

Criterion C: Significance as a Distinguishable Entity - District

While post-World War II suburban residential expansion was the norm through America, the large new neighborhoods created were fairly traditional and ubiquitous in nature. Norwich and Hartford were some of the few areas in Vermont to experience growth in this period and had their own examples of new suburban neighborhoods created on subdivisions of old farms or on smaller new roads created to infill the remaining open areas of the historic villages. New roads of ranch and cottage homes can be found in both towns such as the Manning/Highland Park development in Hartford and in Norwich: Jones Circle, Carpenter Street, Sargent Street, or Huntley Street. In Norwich, however, there are also sprinkled throughout examples of striking mid-century modern designs as noted above. One of the areas of Norwich where there are many Mid-Century Modern homes is on Hopson and Elm Streets – which both expanded and infilled during the 1940-1975 period. Within this broader neighborhood, the development of Pine Tree and Spring Pond roads in this historic district stand out as a notable and concentrated pocket of only modern homes and as such has a unique character that makes it significant not only for the individual architecture of the buildings but as a strongly distinguishable entity.

The Mid-Century Modern Architects Working in Norwich

Edgar Hayes Hunter (1914-1995) & Margaret King Hunter (1919 – 1997)

Edgar Hunter was born in Hanover, NH, and attended Dartmouth (class of 1938) before spending a year at the Technical Institute of Zurich and then attending the Harvard Graduate School of Design (Class of 1941). He then taught naval architecture for a year at MIT. Margaret King Hunter attended Wheaton College (Class of 1941) and then was in the first class of female architects at the Harvard Graduate School of Design in 1942 (Class of 1945). They formed the firm EH & MK Hunter in Hanover ion 1946. Edgar Hunter taught architecture at Dartmouth from 1956 - 66. They practiced in the area with many commissions in Norwich and Hanover. Unlike many of the local architectural firms of the area, the Hunters' work was almost entirely in the Mid-Century Modern style and according to the architect son of one of their colleagues, represented the purest expression of the style in the area. Perhaps this is why only a few of their many area houses remain extant and intact.

According to a survey of Mid-Century Modern design in New Hampshire: "They won national design competitions (one non- residential and one residential) sponsored by *Progressive Architecture* magazine in 1946 and 1947 and had designs featured in *Architectural Record* in 1950, 1953 and 1956."[29] They relocated to North Carolina in 1966 where they continued in practice until 1991 leaving a substantial Modernist legacy there.[30] A 1953 article in *Architectural Record* describes their approach to designing houses in New England: "...the demands of the region were met in careful planning for the trying climate, in large glass areas oriented south for natural heating, in liberal use of thermal insulation, and in use of flat or low-pitched roofs to hold snow and gain 'free' insulation value."[31] Some of their New England works include Laconia State School (1955), Lutheran Church and Parsonage of Hanover, NH (1958), the Sawyer Art Center at Colby Sawyer College in New London, NH (1960) and the Eldredge House in Norwich.

Banwell Architects (1966 -)

- **Roy Banwell (1929 -)** graduated from Yale in 1951, spent three years in the Navy, and then completed the Masters of Architecture at University of Pennsylvania in 1957.He moved to Hanover in 1957 to work for E. H. and M. K. Hunter and in 1966, carried on their practice after they left for North Carolina. He continued as Banwell Architects and then as Banwell, White and Arnold in 1971 with Stuart White and UPenn classmate C. Treat Arnold. He and Stuart White designed many area homes in the 1970s through the present. The firm continues today, although Banwell retired from active practice in 2005.

- **Cleveland Stuart White, Jr. (1937 -) graduated** from Princeton University and went on to receive his degree in architecture from Columbia University in 1963. He worked as a draftsman and designer for Hill & Associates, Cambridge, MA, from 1964-1968 and then for Banwell Architects of Hanover. In 1971 he partnered with Banwell to form Banwell, White & Arnold of Hanover. He served as president of Banwell Architects from 1995-2003. He has been an Adjunct Assistant Professor in the Environmental Studies program at Dartmouth College. He now lives in Norwich and has his own architectural practice.

Frank Joseph Barrett, Sr. (1912-1999) received his BArch from MIT in 1937 and his MArch from there in 1940. He served as a draftsman and designer for Edward T.P. Graham and Ralph Harrington Doanne. In Hanover, NH, he started out in the office of Alfred T. Granger and then opened his own office and practice from 1946 to 1985. He retired to Charlotte, NC in the 1970s.

[29] Mausolf, Lisa. *Mid-20th Century Architecture in New Hampshire: 1945-1975*. Study prepared for NH Employment Security, 2012, unpublished in files of NH Division of Historical Resources and of the study author.
[30] Their firm papers are housed at North Carolina State University and much of their work is documented by the website: http://www.ncmodernist.org/hunter.htm
[31] Architectural Record. *The House as Architecture*. Architectural Record, November 1953, p. 157.

The firm of **Fleck & Lewis**[32] (1966 – 1974) used Wrightian concepts in two homes (#s 6 & 15) they designed in the district in the mid-1950s. Although the majority of their practice was more traditional home designs, they created these two thoroughly modern homes with expanses of glass and interior courtyards playing with bringing the outside in and making the interior spaces seamless to the outside. One home used the hillside to create dramatic views from and of the structure. The firm often collaborated with regional and national architectural firms on projects. For example, Fleck and Lewis was the local firm working with Edward Durrell Stone on the design and construction administration of the Windham College campus in Putney, VT. Fleck and Lewis worked on many buildings for Dartmouth College until the 1970s when the school hired their own staff architects.

- **Warren Brooke Fleck (1909-2007)** spent three years at Bowdoin starting in 1929 and two years at University of Pennsylvania School of Architecture. From 1934-7 he worked in the US Treasury Department. Then from 1937-8 he worked in the Philadelphia offices of Karcher & Smith; J. Edwin Brumbaugh; and J. Linden Heacock. During WWII, he was active in military intelligence in the Pacific Theater where he was wounded and lost partial sight in one eye. After the war he went to work in the Hanover office of Alfred T. Granger. He started his own office in 1956, first employing and then partnering in 1966 with partner with Edward Lewis as Fleck & Lewis until 1974. One of his signature designs was the Hampton Seashell at Hampton Beach, New Hampshire in which he got to do a truly modern structure for the state. It was demolished recently. Fleck retied to North Carolina.

- **Edward C. Lewis** (**1926-)** served in the U.S. Navy from 1944-46 and then graduated from the Franklin Technical Institute in Boston in 1949 where he studied architectural drafting. He worked for the Vermont Marble Company in the drafting and design departments. After marriage in 1953 he returned to the Hanover area and worked for Alfred T. Granger. He left to work for W. Brooke Fleck. Lewis then partnered with him in 1967 as Fleck & Lewis based in Lebanon, NH. One of his most notable Mid-Century Modern designs is the 1961 Holy Redeemer Church in West Lebanon, NH. Lewis taught a course at the Dartmouth Medical School on how to build an office. He retired in 1996.

Allan J. Gelbin (1929 - 1994) **(#s16 and 13 – 107 and 23 Spring Pond Road)** attended the School of Architecture at Carnegie Institute of Technology in Pittsburgh, Pennsylvania, from 1947 to 1949. Deeply impressed by Frank Lloyd Wright's theories about organic architecture, Gelbin quit college to become an apprentice to Wright at Taliesin East in Spring Green, Wisconsin, from 1949 to 1953. After leaving Taliesin in 1953, Gelbin supervised the construction of three of Wright's residential commissions in Canton, Ohio, and Tirranna/Rayward House (1956) in New Canaan, Connecticut. In 1957, Gelbin established his own firm in New Canaan and designed three homes for himself in Ridgefield. In Connecticut, he was part of a modernist architecture movement that combined the revolutionary stark look and form of the International Style and the more organic and playful approach of Wright and his Usonian homes. His firm focused primarily on residential design, with the majority of their

[32] Mausolf. *Mid-20th Century Architecture in New Hampshire: 1945-1975* and Interview with architect Craig Lewis, son of Edward C. Lewis, 2017.

commissions located in New York State and New England. He designed 14 houses in Norwich[33] between 1962 and 1977 including the Gardner House in 1965 (#16/107 Spring Pond Road). In 1973, Gelbin moved into the house he designed for himself at 23 Spring Pond Road (#13) on property he bought from the Gardners. He lived in Norwich until 1977. In 1989 Gelbin published his book *Sun, earth, and sky: ideas for a new city* in which he outlined his theories of city planning

Alfred Thompson Granger (1901–1970) studied at Northeastern and Boston Architectural Club, and earned a graduate degree in Design and Architecture at Harvard. Beginning in 1920 he was employed by R. B. Whitten in Cambridge, followed by Stone and Webster, Boston; Taylor and Wakeling, St. Petersburg, FL; Jens Larsen in Hanover, and Wells and Hudson in Hanover. From 1932 to 1942 he served as a senior member for Wells, Hudson and Granger of Hanover and his works included the NH State House Annex in 1940. In 1942, he formed Alfred T. Granger Associates, Hanover. The large firm specialized in schools and institutions and trained several area architects who went on to their own practices including Barrett, Fleck, Ingram, and Gray. These architects were responsible for the design of many homes and public buildings in the area which ran the design gamut from Colonial Revival and traditional to Mid-Century Modern – exemplified by the Fleck – designed McGean house at 7 Pine Tree. W. Brooke Fleck left Granger to form his own firm and employed Edward Lewis (who he later partnered with) and Alfred Mausolf who had also worked in New Canaan and Burlington, Vermont[34].

Charles Foster McKirahan, Sr. (1919 -1964) (#s 1, 2, 3, 8, 9, & 11 - 27 Hillside, 96 & 112 Hopson, 24, 48 & 60 Pine Tree Road) was born in Tulsa, Oklahoma, in 1919, and first studied at Oklahoma State University. During World War II, he served for three years as a captain with the U.S. Army Corps of Engineers in Australia, Hawaii, Guam, Japan, and the South Pacific, an experience that strongly influenced his later work. He completed a B.S. degree in architecture from the University of Illinois in 1947. He moved to Fort Lauderdale that same year, forming the partnership of Wimer & McKirahan in 1951 and his own practice in 1953. One of his firm's first projects was the Polynesian-themed Mai Kai Restaurant, which is still intact and operating in Fort Lauderdale on U.S. 1 north of Oakland Park Boulevard.

As Broward County was growing in the post-war years, the prominent Coral Ridge Properties development firm hired McKirahan to design hundreds of homes and apartments, including Coral Cove, Bay Club, Sunrise Bay Club, Coral Ridge Towers (North and East), and Ocean Manors Hotel, as well as the Coral Ridge Country Club and Yacht Club. Elsewhere in Fort

[33] According to the finding aid for the Allan J. Gelbin Papers at the Ryerson and Burnham Archives, Ryerson and Burnham Libraries, The Art Institute of Chicago (2003) –[http://digital-libraries.saic.edu/cdm/compoundobject/collection/findingaids/id/15133/rec/1] , Gelbin's Norwich commissions included the Munck Residence (1961), Stockmeyer Residence (1962-90s), Valtin Residence (1965), Gardner Residence (1964-69), Miller Residence (1972 – 76), Gelbin Residence and Studio (1972-73), Seaton Residence (1975-76), Drury Residence (1975), Burch Residence (1976), and Freeman Residence (1977).
[34] Mausolf. *Mid-20th Century Architecture in New Hampshire: 1945-1975.*

Lauderdale, he designed the Point of America Condominium, Everglades House, Sky Harbour East, Lago Mar Apartments, Birch Tower, Birch House, Sea Chateau Motel, and Manhattan Tower among others.

In Miami-Dade County, his work included the Castaways Island Hotel (also with a Far Eastern theme), the Seaquarium dome, Point View Co-op, Island House on Key Biscayne, and the Bay Harbor Club and Continental co-ops on Bay Harbor Islands. In the Morris Lapidus/Mid-20th Century Historic District, he designed the original Seacoast Towers (now the Alexander), in 1962 for Alexander Muss.

McKirahan also worked in the Bahamas Ecuador, Honduras, Dominican Republic, and Brazil, and designed residences for actor Raymond Burr and artist Alexander Calder. Sadly, this prolific and gifted architect was killed in a West Palm Beach auto accident in 1964. He was just 44 years old."[35]

Architects of the Norwich Mid-Century Modern Historic District

As of this writing, three architects have been identified in the district. The best known is Allan Gelbin, of New Canaan, Connecticut and Norwich, Vermont (HD #s 13 & 16: 23 & 107 Spring Pond), who had worked with Frank Lloyd Wright at Taliesin East. The second is W. Brooke Fleck (HD #s 6/7 Pine Tree & 15/91 Spring Pond) who along with his partner Edward Lewis designed many homes throughout the upper valley area of Hanover and Norwich. The third is Charles Foster McKirahan, of Fort Lauderdale, Florida, who is confirmed to have designed HD #2/96 Hopson and HD #3/112 Hopson and very likely all of the other houses built by Keith and Edna Warner (HD #s 8, 9, 11,). According to a memoir by Edna, they moved to Norwich from Fort Lauderdale and used a "Florida architect" for their home[36]. In addition, there is one Deck House (HD #14/86 Spring Pond Road).

The residents:

Frederick & Sophia Sternfeld (house altered), Prof. of music Dartmouth
-then **Robert & Ann Moore** (1956)

Dr. George Lord (developer of Spring Pond, house just outside district on Hopson Road), Prof of Surgery at Dartmouth Medical School

Keith & Edna Warner, Modern Art Collector and developer of Pine Tree Road and five houses there including their own on Hopson. Retired from Glove Manufacturing in New York in 1940s,

[35] Architect Biographies from www.MiMoOnTheBeach.com
[36] Memoir/notes by Edna Warner (later Allen) in the collection of the Calder Foundation of New York.

moved to Ft. Lauderdale and came to Norwich in 1952. Warner was a major collector of abstract art including that of Alexander Calder, who was also a great friend.
- Then **Nathan & Patricia Bridgeman** (1962)

John & Ellen Griswold, Prof of Finance at Tuck
- then **Roger & Carolyn Miller** (1969)

Paul & Sylvia Sample (1940 – 1963, in neighborhood until 1955), Dartmouth Alum, internationally known artist, and Artist in residence at Dartmouth
- then **Kalman and Frieda Silvert** (in Samples house – possibly renovated c. 1963)

John Michael & Lois W. McGean, Lois Waring was a champion figure skater and John Michael McGean was her 3rd skating partner starting in 1950; John was Assistant Secretary of the College for Dartmouth starting in 1958.

Elwood & Mildred Frazee

Francis E. & Emily A. Merrill, Francis was Prof. of Sociology at Dartmouth (1946-69)

Francis & Mildred Sears, Francis was Prof. of Physics at Dartmouth after a career at MIT

Harold & Elin Knowles

Stephen Welch, Asst. Comptroller, Dartmouth

Allan Gelbin, Modernist architect, former apprentice of Frank Lloyd Wright and part of New Canaan CT architect enclave.

Henry & Louise Johnson

George & Ada Brown

Clinton C. & Elizabeth Gardner, Clint is a Dartmouth Alumnus, military commander of liberated Buchenwald, and director of NGOs for East-West understanding & peace. In 1956 Clint and his wife Libby founded Shopping International, a mail order and importing company specializing in handicrafts, which they continued to manage for 23 years.

After “retiring” in 1979, Clint served as President of US-USSR Bridges for Peace, a citizen exchange program whose aim was to promote understanding between the Soviet Union and the United States during the Cold War. In 2002, Clint became Chairman of Building Bridges: Middle East-US. Clint has also authored a book on his spiritual journey entitled “Beyond Belief” and his memoir “D-Day and Beyond,” launched on the 60th anniversary of the Normandy landing.”

Conclusion

Norwich, VT, and Hanover, NH, in the academic circle of Dartmouth, which had its own small architecture program, is one of the small enclaves of mid-century America where many modernist homes can be found. It might even be said to be the New Canaan of northern New England in that several national and regional modernist architects clustered and worked there with sophisticated clients creating an unusual collection of modernist homes. While there is a wealth of architect-designed Mid-Century Modern buildings and housing in Burlington, which was also an academic and industrial community with affluence and cultural breadth, it is the relatively small and more rural communities of Norwich, VT, and Hanover, NH, where the concentration of architect-designed modernist buildings and homes is perhaps most noticeable. The collection of homes of the Norwich Mid-Century Modern Historic District is unusual even within the Norwich/Hanover enclave in its integrity and concentration.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Allen, Edna Warner. Memoir/notes by Edna Warner (later Allen) in the collection of the Calder Foundation of New York

Architectural Record. *The House as Architecture*. Architectural Record, November 1953.

Bowker. *AIA Historical Directory of American Architects,* American Institute of Architects (website http://public.aia.org/sites/hdoaa/wiki/Wiki%20Pages/Find%20Names.aspx), 1956, 1962, 1970.

Brooks, H. Allen. *Allan J. Gelbin, Architetto*. Architettura, XXXIX, July-August,1993. 506.

Colman, Devin. *The Future Comes Home: Modernist Residential Architecture in Chittenden County, Vermont.* Masters Thesis presented to the University of Vermont, May 2006.

Dunn, Carlos J. Dunn & Sarah K. Cody. "*Designation Report for Bay Harbor Continental Apartments Bay Harbor Islands, Florida*." For Miami-Dade County Regulatory and Economic Resources Department, Office of Historic Preservation, March 18, 2015

Gelbin, Allan. Memoir/notes entitled "Vermont Residences Designed and Supervised by Allan Jacob Gelbin, Architect", in the collection of his papers at the Art Institute of Chicago

Jordy, William H. *American Buildings and Their Architects – Volume 5: The Impact of European Modernism on the Mid-twentieth Century.* New York: Oxford University Press, 1972.

Knight, Brian *Survey of Modern Architecture in Burlington*. Prepared for City of Burlington Department of Planning and Zoning. July 5, 2011

Mausolf, Lisa. *Mid-20th Century Architecture in NH: 1945-1975.* Survey report prepared for New Hampshire Employment Security. December 2012.

Wiseman, Cater. *Twentieth-Century American Architecture: the Buildings and Their Makers* (New York, New York: Norton, 2000), 139. – as quoted in Brian Knight's, *Survey of Modern Architecture in Burlington*, 2011

Resources at the Rauner Library, Dartmouth College, Hanover, NH: Alumni directories and archival materials.

Resources at the Calder Foundation, New York, NY

Original blueprints in the collection of the Norwich Historical Society

Original blueprints in the collection of Louise Davis and Matt Golec, 112 Hopson Road, Norwich.

Websites:

http://modernmass.blogspot.com/2010/11/lincoln-deckhouse-listing.html
http://www.deckhouse.com/about-us/our-history/
http://www.ncmodernist.org

Architect Biographies from www.MiMoOnTheBeach.com

Interviews
Conversation with Jay Barrett, architect and son of architect Frank Barrett of Hanover, 10/18/16

Conversation with Craig Lewis, architect and son of architect Edward Lewis of Hanover, 01/19/17

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property about 35

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

A: **Lat:** 43.71305° N
Lon: 72.32145° W

B: **Lat:** 43.71297° N
Lon: 72.32108° W

C: **Lat:** 43.71326° N
Lon: 72.32082° W

D: **Lat:** 43.71224° N
Lon: 72.31885° W

E: **Lat:** 43.71554° N
Lon: 72.31847° W

F: **Lat:** 43.71537° N
Lon: 72.31626° W

G: **Lat:** 43.71460° N
Lon: 72.31498° W

H: **Lat:** 43.71116° N
Lon: 72.31736° W

I: **Lat:** 43.71094° N
Lon: 72.31633° W

J: **Lat:** 43.70974° N
Lon: 72.31652° W

K: **Lat:** 43.70977° N
Lon: 72.31779° W

L: **Lat:** 43.71024° N
Lon: 72.31783° W

M: **Lat:** 43.71027° N
Lon: 72.31841° W

N: **Lat:** 43.71045° N
Lon: 72.31835° W

O: **Lat:** 43.71183° N
Lon: 72.32242° W

Verbal Boundary Description (Describe the boundaries of the property.)

The district boundaries are intended to include the following parcels on Hopson, Pine Tree and Spring Pond Roads in Norwich, Vermont:

20-017-000
20-018-000
20-020-000
20-021-000
20-022-000
20-024-000
20-025-000
20-026-000
20-027-000
20-028-000
20-029-000
20-030-000
20-031-000
20-032-000
20-269-000
20-270-000

Boundary Justification (Explain why the boundaries were selected.)

The boundaries reflect the original parcels and homes on subdivisions developed by George Lord, Paul Sample, and Keith Warner during the period of significance – 1940 to 1974.

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11. Form Prepared By

name/title: __Lyssa Papazian, Historic Preservation Consultant _____
organization: _Town of Norwich/Norwich Historic Preservation Commission ____
street & number: __13 Dusty Ridge Road_____
city or town: __Putney_____ state: __Vermont__ zip code:___05346____
e-mail_____lyssa@lyssapapazian.com____

telephone: (802) 387-2878
date: 12/05/17

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Mid-Century Modern Historic District

City or Vicinity: Norwich

County: Windsor State: Vermont

Photographer: Lyssa Papazian (except where noted)

Date Photographed: March 3, 2017 (except where noted)

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 35 Hopson Road looking southwest from Warner meadow with #3 (112 Hopson) on left, #9 (48 Pine Tree Road) on hill above, and #2 (96 Hopson) on right
2 of 35 Hopson Road vista looking north with (l. to r.) #2 (96 Hopson) and #1 (82 Hopson)
3 of 35 Pine Tree Road vista looking northeast with (l. to r) #11 (60 Pine Tree) and #9 (48 Pine Tree)

4 of 35 #2 (96 Hopson), looking northwest from Hopson Road
5 of 35 #3 (112 Hopson), looking northwest from Hopson Road
6 of 35 #3 (112 Hopson), looking north
7 of 35 #3 (112 Hopson) interior detail of signature stair railing and stair hall, looking east
8 of 35 #4 (149 Hopson), looking southeast
9 of 35 #5 (163 Hopson), looking northeast from Hopson Road
10 of 35 (l. to r) rear elevations of #5 (163 Hopson) & #4a (149 Hopson), looking northwest
11 of 35 #6 (7 Pine Tree), looking west from Hopson Road
12 of 35 #6 (7 Pine Tree) and vista, looking east from Spring Pond Road
13 of 35 #7 (21 Pine Tree), looking southwest from Pine Tree Road
14 of 35 #8 (24 Pine Tree) and vista, looking east from Pine Tree Road
15 of 35 #8 (24 Pine Tree) and vista, looking northeast
16 of 35 #9 (48 Pine Tree) and vista, looking northeast from Pine Tree Road
17 of 35 #9 (48 Pine Tree), looking north
18 of 35 #9 (48 Pine Tree) interior detail of signature stair railing and stair hall, looking east
19 of 35 #11 (60 Pine Tree), looking east from Pine Tree Road
20 of 35 #11 (60 Pine Tree), looking south
21 of 35 #12 & 12a (70 Pine Tree), looking north
22 of 35 #13 (23 Spring Pond), looking east from Spring Pond Road
23 of 35 #13 (23 Spring Pond), looking northwest from Hopson Road
24 of 35 #13 (23 Spring Pond) interior stair hall, looking west
25 of 35 #13 (23 Spring Pond) interior living room, looking southeast
26 of 35 #14 (86 Spring Pond) and pond, looking east from driveway
27 of 35 #14 (86 Spring Pond), looking southwest
28 of 35 #15 (91 Spring Pond), looking northwest from Spring Pond Road
29 of 35 #16 (107 Spring Pond), looking north from Spring Pond Road
30 of 35 #16 (107 Spring Pond), looking west
31 of 35 #16a (107 Spring Pond), garage, looking north from Spring Pond Road
32 of 35 #16b (107 Spring Pond), pool house, looking south (taken October 2012 by Devin Colman)
33 of 35 #17 (27 Hillside Road), looking west (taken 07/25/17)
34 of 35 #6 (7 Pine Tree Road) Atrium Interior (taken March 2017 by Karen Lubell)
35 of 35 #6 (7 Pine Tree Road) Living room interior (taken March 2017 by Karen Lubell)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Continuation Sheet

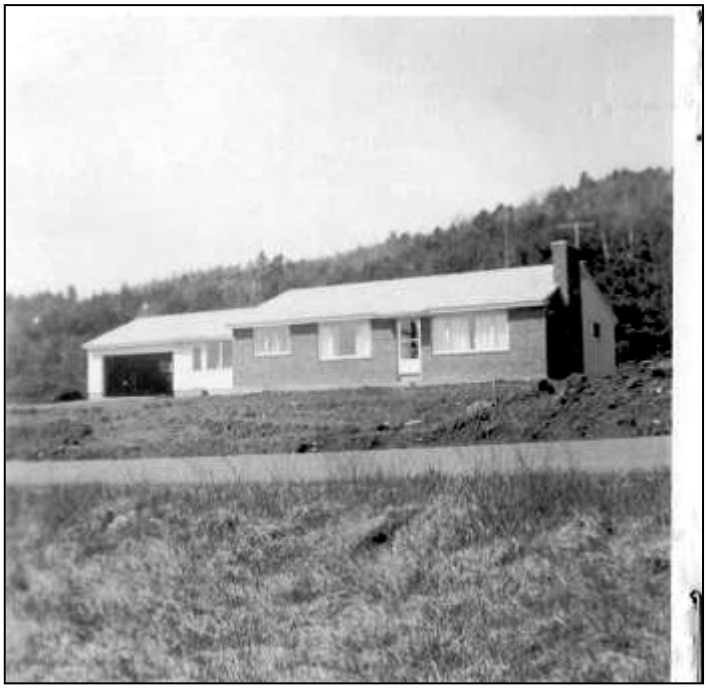
Documentation from lister cards of the mid-1950s to mid-1960s in the collection of the Norwich Historical Society.

27 Hillside Road (#1)

96 Hopson Road (#2)

112 Hopson Road (#3)

163 (top and bottom) & 149 (center) Hopson Road (#s5 & 4)



21 Pine Tree Road (#7)

24 Pine Tree Road (#8)

48 Pine Tree Road (#9)

60 Pine Tree Road (#11)

70 Pine Tree Road (#12)

7 Pine Tree Road (#6)